Six Months Aint No Sentence
2015
Jim Leftwich

Book 111

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03.12.2015

due thousands of
tooth
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improvis schola
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butter not only dizzy

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03.13.2015

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03.14.2015

as inverted pings in violet.

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organic as inverted
pings generate in
violet circular
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opposite organic as riddle
blinks inverted shrinks
thumbnail pings generate mountains
undefined in twitching
looped violet circular reverberations
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Daevid Allen

I cannot describe myself because I cannot taste my own tongue but my philosophy is clear. I seek to promote fresh ideas on all levels of society from the political to the spiritual. But I have learned that to promote these ideas directly and seriously is to make oneself more important than the ideas. To avoid this I use absurdist allegory and esoteric symbolism as a camouflage.

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Pseudo Buddha, Live At Ellis Bean 7-29-00
...from the now defunct PB page at the Dogfingers Recordings website: "This recording demonstrates conclusively that human beings can communicate telepathically. The band becomes a single entity, a group mind, symbiotic and synergistic. The "band" dissolves and the players become music, and the room becomes the space the music needs to grow.
Synergy. That's what Pseudo Buddha is about. They are playing with an enormous chemistry set, with bottles labeled "Miles" and "Shankar" and "Sabbath", throwing ingredients with great abandon into a cauldron that threatens to blow at any minute…you can feel the joy as they anticipate the explosion."

03.15.2015

always tick bag of ma
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m remotely tonguking oc
ee drumt nothing oft a
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oops mbmmmmmak peas
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Box never Cat

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a pear and Ed
Dan & Ana Anagram
in New York
at the Co-Op

at the height of Box never Cat
helping inspire hat poet and eye
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At The Coatrack a pear and Ed
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Matisse February individuals details
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03.16.2015

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Giles Deleuze, Postscript on the Societies of Control

The different internments of spaces of enclosure through which the individual passes are independent variables: each time one is supposed to start from zero, and although a common language for all these places exists, it is analogical. One the other hand, the different control mechanisms are inseparable variations, forming a system of variable geometry the language of which is numerical (which doesn't necessarily mean binary). Enclosures are molds, distinct castings, but controls are a modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point.

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Lost Formats
December 2000
Lost Formats Preservation Society
http://www.experimentaljetset.nl/archive/lostformats
We’re really interested in this continuous interaction between form and content: Form determining content determining form determining content etc. It’s a continues flow, and in the

ideal situation, you can’t really distinguish between form and content; they constantly change place.
A good example is the LP, the 12" vinyl gramophone record. The standard LP can only contain 45 minutes of music, so most albums by rock bands are approximately 45 minutes long. This is a very good illustration of the way in which a given format (in this case, the LP) can determine the length of an artwork (in this case, the rock album) in a very direct, physical way. Very similar to the way in which the format of the column determines the style of writing. In fact, many artists have played deliberately with this format. (For example, a lot of Brian Eno’s ambient compositions have exactly the length of one side of an LP, the maximum amount of music).
But at the other hand, the length of the standard CD is 75 minutes, because those who developed the CD wanted to make sure that Beethoven’s Nine could fit on it. So here you see the reverse process: the capacity of a format being determined by the length of an artwork. And that’s exactly what we find fascinating: this constant interaction between form and content, between humans and their physical environment, between the material base and the superstructure.

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03.17.2015

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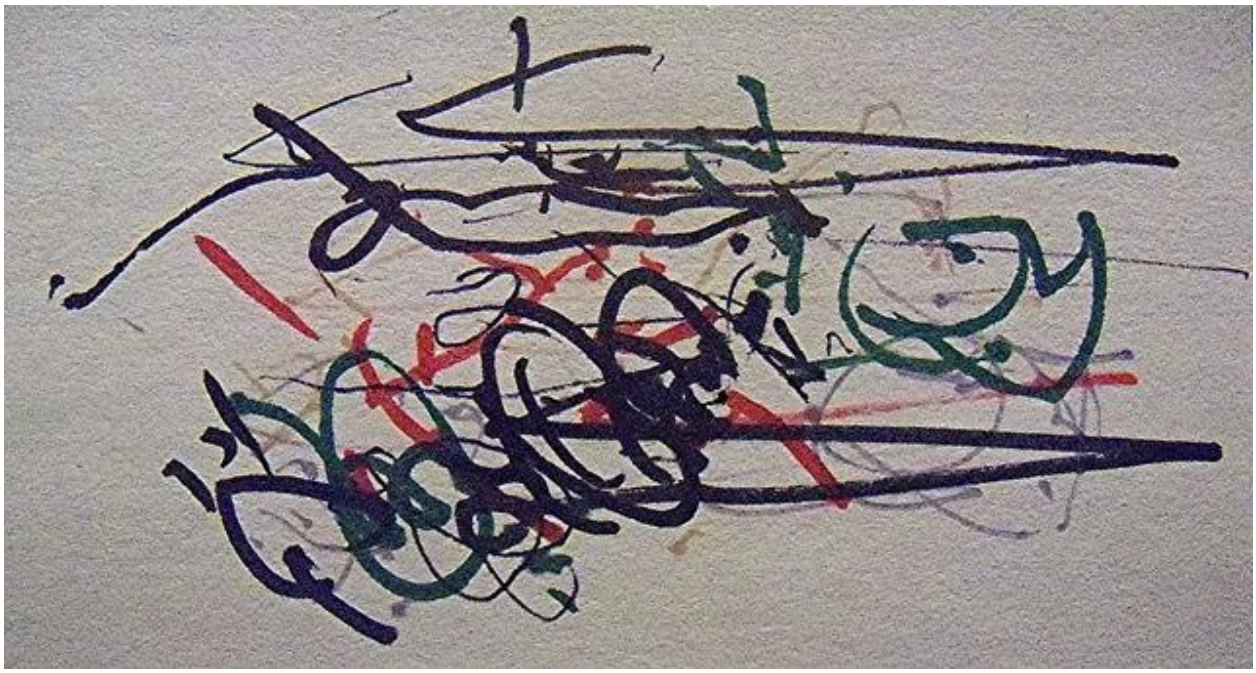

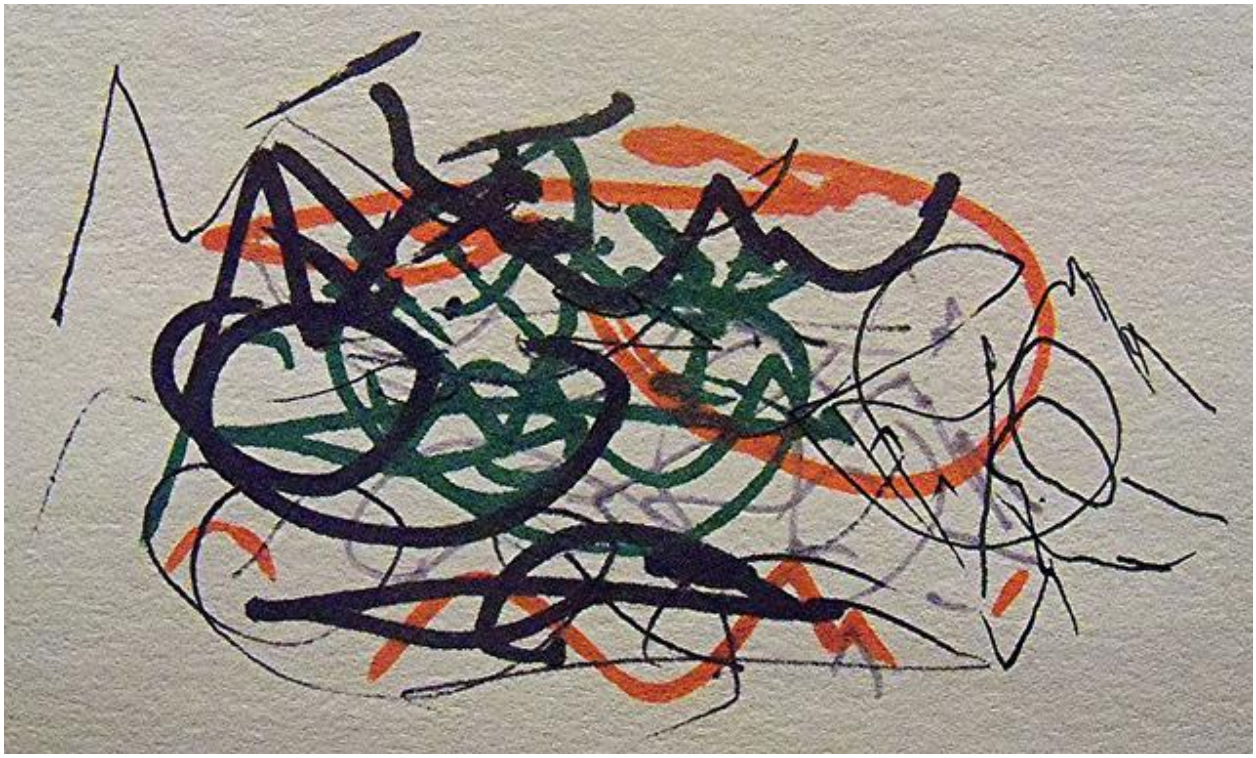

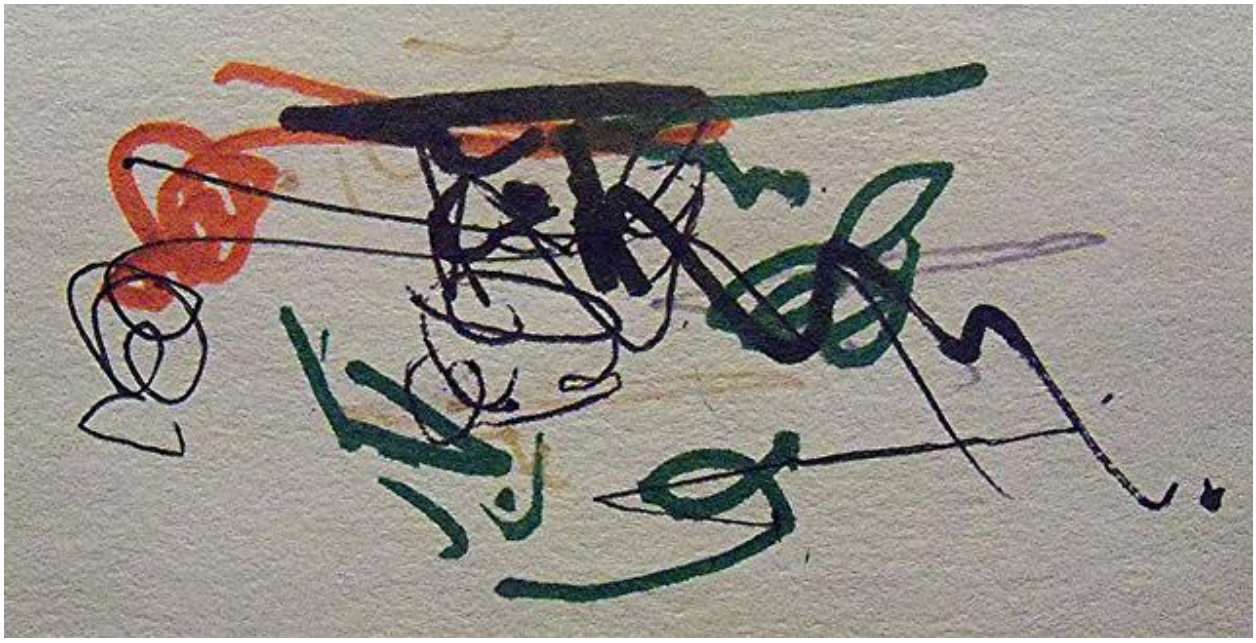

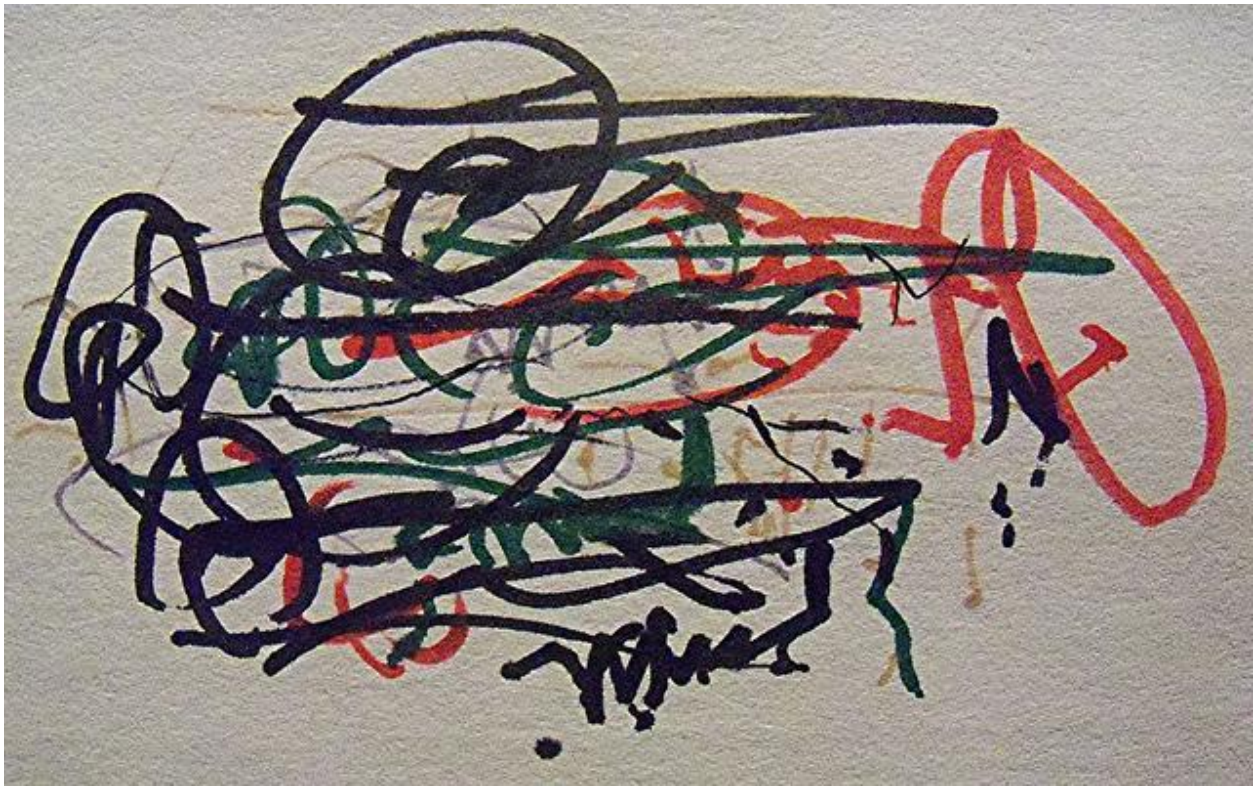

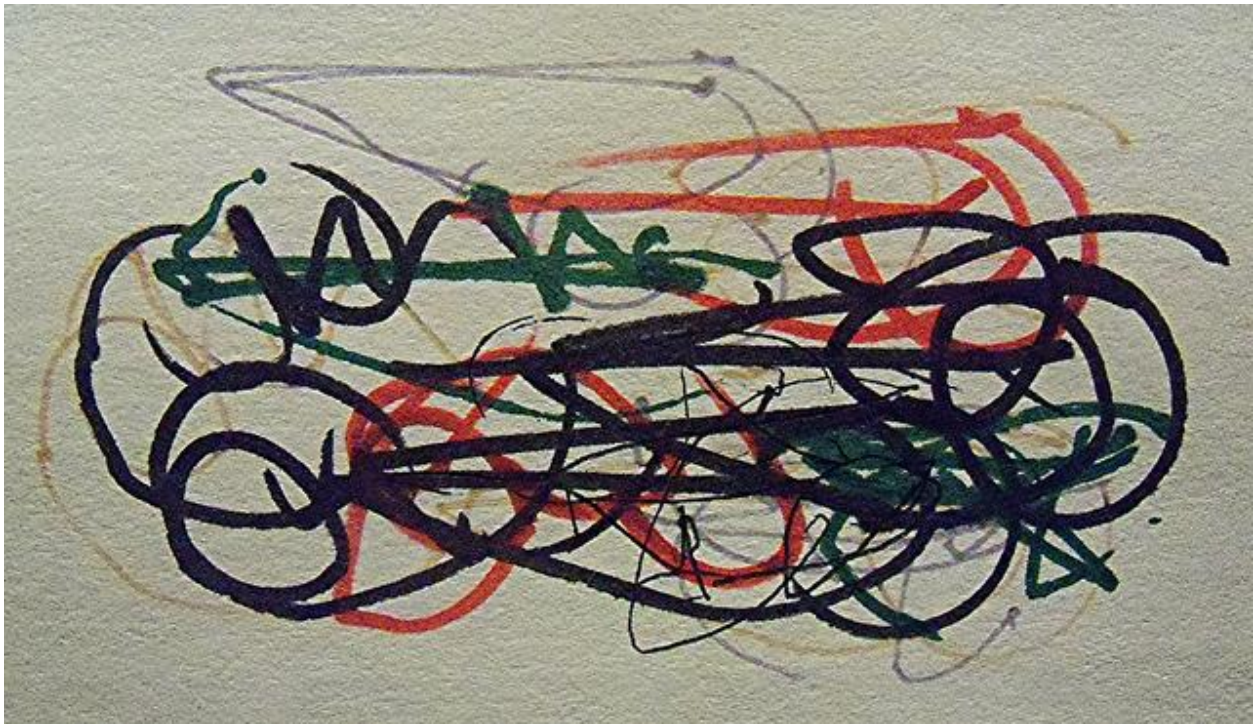

pansemic playhouse march 2015

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from the Mail Art Internationale Blog
developed by Guido Vermeulen

BACK TO BASICS

NO RULES, NO JUDGMENT, NO CONTROL or LEADERSHIP, NO JURIES!
NO MONEY OR COMMERCIAL EXPLOITATION OF ART, DEVELOPMENT OF A GLOBAL AND ETERNAL NETWORK, NETWORKING IS MORE IMPORTANT THAN THE MAILING OF ART, NO RETURNS BUT EXCHANGE, PROJECTS, EXHIBITIONS, DOCUMENTATIONS, PROJECTS CAN BE LIMITED IN TIME OR ONGOING, ARTISTAMPS, RUBBER STAMPS, COLLAGES, FREE MEDIUM AND TECHNIQUE, ARTIST BOOKS, VISUAL POETRY, ARTIST MONEY (Flux bucks), ADD and PASS ON, ADD PASS ON AND RETURN,
COPY or XEROX or FAX art, DIGITAL art,
ATC or ARTIST TRADING CARDS, COLLABORATIONS, COMPILATIONS, ASSEMBLIES and other magazines

COPYLEFT instead of COPYRIGHT, so the free distribution of images and texts become worldwide possible

PUBLIC PERFORMANCE AS ACTION ART or STREET ART

OPEN DEBATE VIA SOCIAL NETWORKS like Yahoo groups, Fb and Ning groups, producing own magazines and books.

RESPECT for the correspondent (no racism or sexism).

MAM, mail art meetings. Each time networkers meet a CONGRESS happens!

PDM, personal delivery mail actions, connected with MAM

MAI, mail art interviews.

Historic references: Dada, futurism, surrealism, Cobra, visual and concrete poetry, Fluxus, Art strike.

Founding father: RAY JONHNSON, a Fluxus artist who started the New York Correspondence School.

03.18.2015

appropriate homecoming with cult
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confirms reality and and new
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absolutely aloof aloof it is noon
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fail power
fair potency
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aim contour
arm choir
farm unpredictable
firm consecutive
fir tether
for montane
far improvisational
bar scree
ban Mozart
bane anthems
bone veil
one talus
on dividual
ton close-up
tan socket-wrench
tag embodied
wag wanderlust
wig feasibility

dig December
dog garbanzo

dog which, he asks.
dig around
wig tracks, he replies.
wag these, he asks.
war catalyze
car construction, he replies.
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ear moulds, he replies.
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bet aspirational, he replies.
bat redolent, he asks.
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farm unpredictable, he asks.
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tan socket-wrench, he asks.
tag embodied
wag wanderlust, he replies.
wig feasibility, he asks.
dig December
dog garbanzo, he replies.
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lary bremner

What is the poem before you read it, what after? Poems exist only when we read/observe them; protons tunnel through the walls of what we think we solidly know. The reader thinks back to try to trace the prior before reading state of it, gone. I've been clumsily testing this by using highly personal memories & associations, words that cannot possibly have the specific emotional charge (let alone reference) for the reader that they have for me. For the reader they are perhaps only (at best hope) photons of the present 'on the page' as a reconstituted language event. In this sense, any poem has as many (overlapping) possibilities as there are readers of that poem. And the thing that the writer wrote/read/printed is, therefore, each time, destroyed in the process.

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The concept of a network of smart devices was discussed as early as
1982, with a modified Coke machine at Carnegie Mellon University
becoming the first internet-connected appliance,[8] able to report
its inventory and whether newly loaded drinks were cold.
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rip
dip
dig
dog

not his
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not rap
not trap
not tap
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not ape
not cape
not cap
not nap
not nape
not nope
not rope
not ripe
not tripe
not trip
not rip
not dip
not dig
not dog

dog
4 - 15 - 7
26
8

dot
4 - 15 - 20
39
12
3

got
7 - 15 - 20
42

6

goat
7 - 15 - 1 - 20
43
7

boat
2 - 15 - 1 - 20
38
11
2

bat
2 - 1 - 20
23
5

bit
2 - 9 - 20
31
4

pit
16 - 9 - 20
45
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pie
16 - 9 - 5
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die
4 - 9 - 5
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tie
20 - 9 - 5
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tip
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12 - 1 - 16
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1 - 16 - 5
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cape
3 - 1 - 16 - 5
25
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cap
3 - 1 - 16
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nap
14 - 1 - 16
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14 - 1 - 16 - 5
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14 - 15 - 16 - 5
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18 - 15 - 16 - 5
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18 - 9 - 16 - 5
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observed deja vu returned our
eyes shirt notes occupied
myriad thirsts
destabilizes another present

proved surround myriad
thirsts project integrity
destabilizes another present
departed floating observed
deja vu returned
our corner many
eyes shirt notes occupied

poem very our corner
many know unlike eyes
shirt notes occupied chanting
dance proved surround myriad
floor plastic healing thirsts
project integrity scowl toward
suppose destabilizes another present
flaring wrap-shaped departed
floating observed disapproval audience
deja vu returned sharp

deja floating flaring
suppose project floor
dance shirt many poem

03.19.2015

ego-function poem very our
corner many extreme sports
know unlike eyes
shirt notes
mushrooms,
50-7 occupied
chanting is microdosing
dance proved surround myriad
floor embedded in plastic healing
thirsts project integrity collective
cultural insanity scowl
toward Eleusinian
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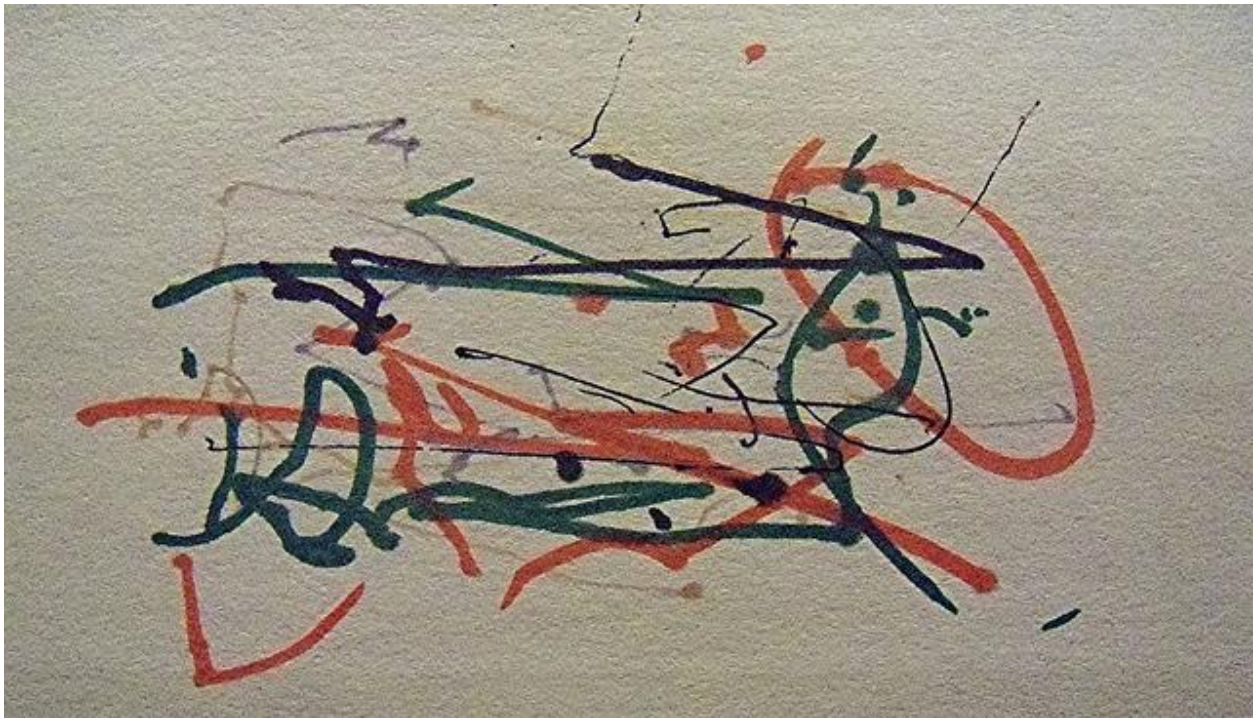

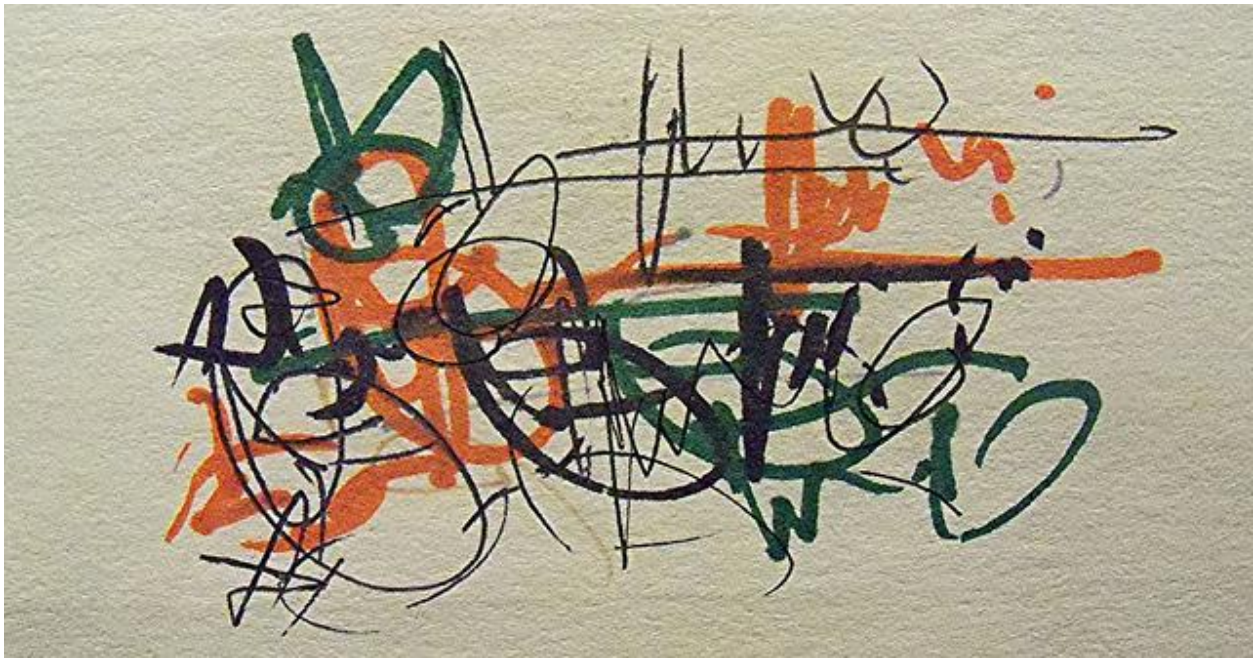

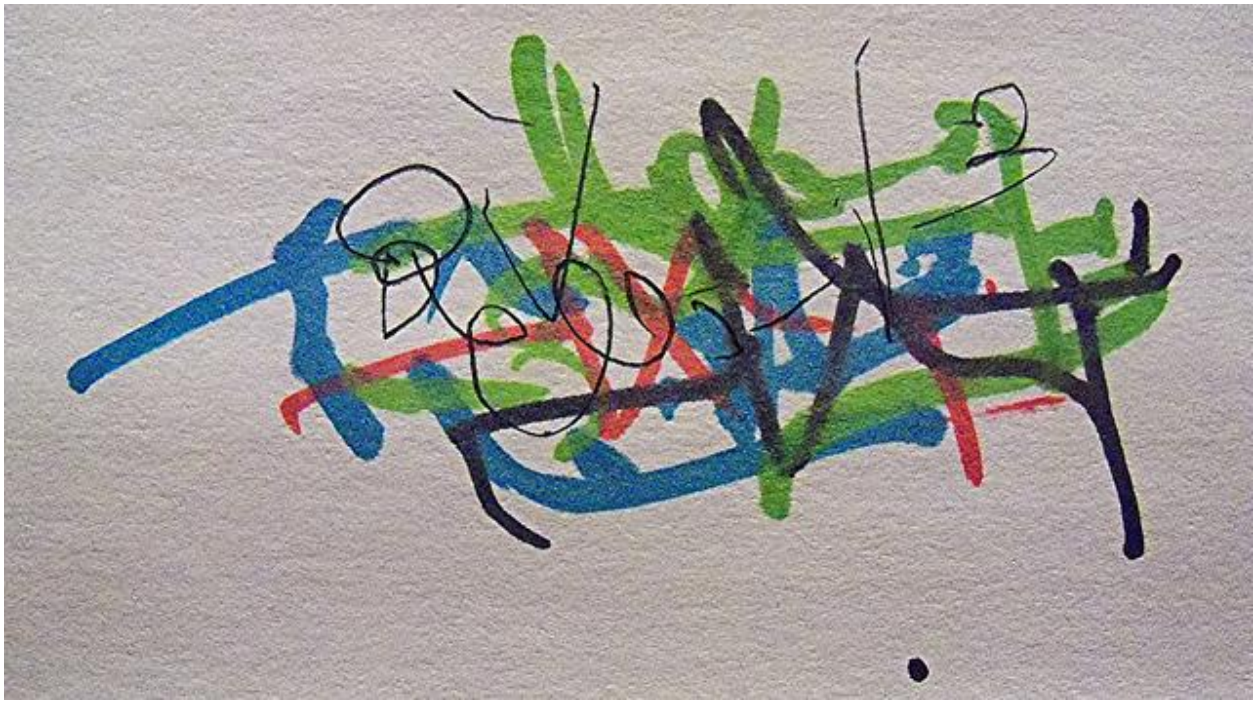

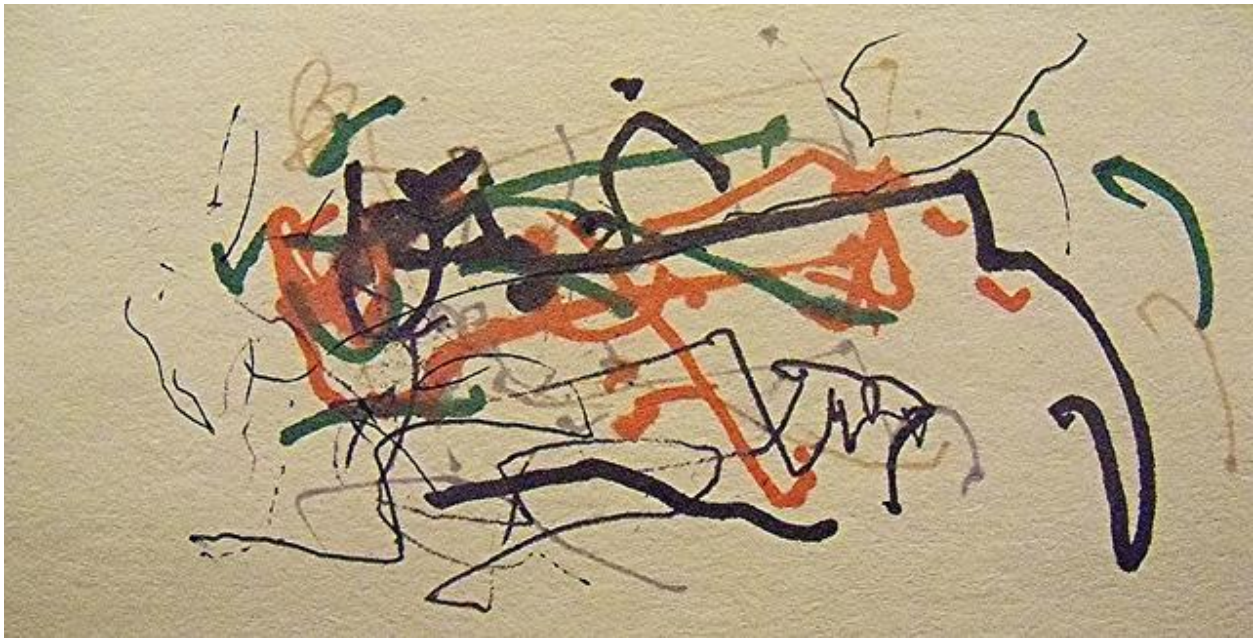

pansemic playhouse, march 2015

pairs theor tues toes
eat leap
thus due goose
"they were a world
in which
the open limes
could learn them"
-- in maps
we stir the maps --
tomato dealers,
large and nourished

descrown can read
and children or
written them
when who, the leg-heat,
jagged and rare,
boiled steaks,

venture capital,
fish bones, tartar
sauce, bigwigs,
bruised dumpster dog
chickpea gravy,
monkfish pickled cucumber

20-00 has been descrown can read
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the rash cherubim written them
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tracking shot jagged and rare,
boiled 18% grey card steaks,
venture diverse linguistic palettes capital,
fish establishing shot bones, tartar
sauce, content curve, bigwigs, flim class,
San Francisco State, 1982, serial drop-out,
bruised forensic dumpster strata dog props
chickpea polluted artifacts gravy,
monkfish hyperbolic pickled territories cucumber

level subjectivity pairs theor tues toes
evolving transcending eat leap
participating constructs thus due goose
"they innovations were a world
in necessarily which
the neurological open limes
could monstrous learn them"
-- in deconstructs maps
we stunning stir the maps --
incident epistolary tomato dealers,
rallied fiercely large and nourished

Kristin Ross, RIMBAUD AND SPATIAL HISTORY (1988)
By arguing and enacting a definition of the poetic that embraces sociopolitical themes and practical, utilitarian concerns, Rimbaud sets himself not only against the Parnassians, but also against what would become the dominant nineteenth- and twentieth-century avant-garde stance, the one best exemplified by Mallarme's lifelong concern with hygienically rescuing a truly 'poetic' language of evocation from the hegemonic vulgarity of bourgeois utilitarianism and precision. More importantly, though, 'our Guianas' and the many other examples from Rimbaud's poetry of demonstratives, shifters, proper names, and 'definite descriptions', indicate a repeated insertion of the problem of the referent at a time when poetry was single-mindedly announcing its immunity to changes in denotation. Instead of the Mallarmean problematic of signifier and signified - consider, for example, such spatial experiments as Mallarme's typographical arrangement of words on a page in 'Un Coup de des' - Rimbaud's concern is with the referent. Thus his affinity with invective and with the slogan, with all language on the verge of passing over into action. (His affinity as well, I might add, with the performative libidinal politics of the situationists, Deleuze and Guattari and others of the May '68 generation.)
Dominant methodological or theoretical concerns have always generated a list of 'chosen texts' which best suit their mode of analysis. Literary theory of the last thirty years - from structuralism to deconstruction - is no exception. The canonization of Mallarme and Saussure at the expense of Rimbaud goes hand in hand with the priority given to epistemology and aesthetics in recent years over social thought, and the celebration of a romantic 'politics' of textuality - that ludic counter-logic of semantic instability which characterizes much of French theory, and especially French theory readily imported in America, today.

The New American Order
1% Elections, The Privatization of the State, a Fourth Branch of Government, and the Demobilization of "We the People"
By Tom Engelhardt
[...] let me be as clear as I can be about something that seems murky indeed: this period doesn’t represent a version, no matter how perverse or extreme, of politics as usual; nor is the 2016 campaign an election as usual; nor are we experiencing Washington as usual. Put together our 1% elections, the privatization of our government, the de-legitimization of Congress and the presidency, as well as the empowerment of the national security state and the U.S. military, and add in the demobilization of the American public (in the name of protecting us from terrorism), and you have something like a new ballgame.While significant planning has been involved in all of this, there may be no ruling pattern or design. Much of it may be happening in a purely seat-of-the-pants fashion. In response, there has been no urge to officially declare that something new is afoot, let alone convene a new constitutional convention. Still, don’t for a second think that the American political system isn’t being rewritten on the run by interested

parties in Congress, our present crop of billionaires, corporate interests, lobbyists, the Pentagon, and the officials of the national security state.

Out of the chaos of this prolonged moment and inside the shell of the old system, a new culture, a new kind of politics, a new kind of governance is being born right before our eyes. Call it what you want. But call it something. Stop pretending it’s not happening.

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San Francisco State, 1982, serial drop-out,
bruised forensic dumpster strata dog props
chickpea polluted artifacts gravy,
monkfish hyperbolic pickled territories cucumber
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